

Sevcik
School of Violin Techniques
Op. 1, Book 2

Exercises in the 2d Position.*)

Before taking up these exercises, the student must have studied op. 8 and op. 9.

1.

Ausführung:
Execution:



*) Because of their progressive difficulty it is advisable to practise these exercises in the following order: No. 1, 3-5, 12-13, 15-16, 21, 23, 30, 32-33, 35-36, 39; 2, 6-9, 14, 17-18, 22, 26-29, 31, 37; 10-11, 19-20, 28-29, 34, 38, 40-41.

2.

Exercise 2 is a single melodic line in treble clef, 2/4 time. It begins with a key signature of one flat (B-flat). The exercise consists of 16 measures, divided into two 8-measure phrases. The first phrase starts with a half note B-flat, followed by eighth notes G, F, E, D, C, B, A, and G. The second phrase starts with a half note F, followed by eighth notes E, D, C, B, A, G, F, and E. The exercise includes various chords and fingerings, with some measures marked with a '3' indicating a triplet. The key signature changes to two flats (B-flat and E-flat) in the second phrase.

3.

Exercise 3 is a single melodic line in treble clef, 2/4 time. It begins with a key signature of one flat (B-flat). The exercise consists of 16 measures, divided into two 8-measure phrases. The first phrase starts with a half note B-flat, followed by eighth notes G, F, E, D, C, B, A, and G. The second phrase starts with a half note F, followed by eighth notes E, D, C, B, A, G, F, and E. The exercise includes various chords and fingerings, with some measures marked with a '3' indicating a triplet. The key signature changes to two flats (B-flat and E-flat) in the second phrase.

4.

Exercises in the 1st and 2d Positions.

This musical score consists of 12 staves of music, each containing four measures. The exercises are written in treble clef and feature various key signatures and fingerings. The first six staves are in the key of C major, while the last six staves are in the key of B-flat major. The exercises are designed to be played in the 1st and 2nd positions. Fingerings are indicated by numbers 1 through 4 above the notes. The exercises are organized into four groups of three staves each, with each group containing exercises for both the 1st and 2nd positions. The first group of three staves is in the key of C major, the second group is in the key of C major, the third group is in the key of B-flat major, and the fourth group is in the key of B-flat major. The exercises are designed to be played in the 1st and 2nd positions. The first group of three staves is in the key of C major, the second group is in the key of C major, the third group is in the key of B-flat major, and the fourth group is in the key of B-flat major. The exercises are designed to be played in the 1st and 2nd positions.

5.

This musical score, titled '5.', consists of 12 staves of music. The first five staves are in G major (one sharp) and the next seven staves are in D major (two sharps). The music is written in a single melodic line on a treble clef staff. The first five staves contain complex exercises with many slurs, ties, and fingering numbers (1-4). The last seven staves contain simpler exercises, primarily consisting of eighth and sixteenth note patterns with some slurs and ties. The key signature changes from G major to D major between the fifth and sixth staves.

6.

Chord of the Diminished Seventh.

Hold down the whole notes without playing them.

The page contains 12 staves of musical notation for guitar exercises. The notation is in treble clef and includes various musical symbols such as notes, rests, slurs, and fingering numbers (1-4). The exercises are arranged in a sequence, with some staves ending in a double bar line and a repeat sign. The key signature is mostly C major or D minor. The exercises are characterized by rapid sixteenth-note runs, often with slurs and fingering numbers (1-4) indicated. Some staves include a 'C' time signature for common time. The exercises are arranged in a sequence, with some staves ending in a double bar line and a repeat sign.

A series of ten musical staves for guitar exercises in the 2nd to 7th positions. The exercises are written in treble clef with a key signature of one sharp (F#). They feature various fret numbers (2, 3, 4, 5, 6, 7, 8) and fingerings (1, 2, 3, 4) indicated by numbers below the notes. The exercises are connected by slurs and include repeat signs.

7.

Exercises in All the Keys.

A series of three musical staves for guitar exercises in all keys. The exercises are written in treble clef and feature various fret numbers (1, 2, 3, 4) and fingerings (1, 2, 3, 4) indicated by numbers below the notes. The exercises are connected by slurs and include repeat signs.

The page contains 12 staves of musical notation for guitar exercises. Each staff is in treble clef. The exercises are written in various keys and include fingering numbers (1-4), slurs, and dynamic markings like 'x' and '3'. The exercises are arranged in pairs across the staves.

- Staff 1: Key of B-flat major. Exercise 1 (measures 1-4) and Exercise 2 (measures 5-8).
- Staff 2: Key of B-flat major. Exercise 3 (measures 1-4) and Exercise 4 (measures 5-8).
- Staff 3: Key of B-flat major. Exercise 5 (measures 1-4) and Exercise 6 (measures 5-8).
- Staff 4: Key of B-flat major. Exercise 7 (measures 1-4) and Exercise 8 (measures 5-8).
- Staff 5: Key of B-natural major. Exercise 9 (measures 1-4) and Exercise 10 (measures 5-8).
- Staff 6: Key of B-natural major. Exercise 11 (measures 1-4) and Exercise 12 (measures 5-8).
- Staff 7: Key of C major. Exercise 13 (measures 1-4) and Exercise 14 (measures 5-8).
- Staff 8: Key of C major. Exercise 15 (measures 1-4) and Exercise 16 (measures 5-8).
- Staff 9: Key of D major. Exercise 17 (measures 1-4) and Exercise 18 (measures 5-8).
- Staff 10: Key of D major. Exercise 19 (measures 1-4) and Exercise 20 (measures 5-8).
- Staff 11: Key of E major. Exercise 21 (measures 1-4) and Exercise 22 (measures 5-8).
- Staff 12: Key of E major. Exercise 23 (measures 1-4) and Exercise 24 (measures 5-8).

8.★)

Arpeggios of Different Chords.

The exercise consists of 12 staves of music, organized into four groups of three staves each. Each group represents a different key signature: G major (one sharp), F major (one flat), E-flat major (three flats), and D-flat major (four flats). The music is written in a single melodic line, featuring arpeggiated chords. Some staves include fingering numbers (1, 2, 3, 4) and slurs to indicate the arpeggiated structure.

★) Play this same exercise in the 3d and 4th positions.
(See No. 33.)

The image displays ten staves of musical notation for guitar exercises. Each staff is in treble clef and has a key signature of three sharps (F#, C#, G#). The exercises are composed of eighth-note patterns, frequently beamed in groups of four. Fingerings are indicated by numbers 1, 2, 3, and 4 above the notes. Slurs and accents are used throughout the exercises. The notation is arranged in a single column, with each staff containing four measures of music.

9.

Chromatic Scale.

The musical score for Exercise 9, 'Chromatic Scale', is written in 3/4 time and consists of 11 staves. The key signature is one sharp (F#), indicating G major. The exercise is a chromatic scale starting on G4 and ending on G5. The notation includes various fingerings (1-4) and slurs to indicate phrasing. The scale is played in both ascending and descending directions. The first staff begins with a treble clef and a key signature of one sharp. The subsequent staves continue the chromatic scale, with some staves showing double bar lines and repeat signs. The final staff ends with a double bar line and a repeat sign.

10.

Exercises in double-stops, in all keys.

This musical score consists of 10 staves, each containing a sequence of double-stop exercises. The exercises are written in treble clef and include various key signatures (one sharp, one flat, two sharps, two flats, and natural). The notation includes eighth and sixteenth notes, often beamed together, and rests. Fingering numbers (1-4) are placed below the notes to indicate fingerings. Some exercises include slurs or ties. The exercises are designed to be played in all keys, as indicated by the key signatures and the title.

The musical score for 'The Rose Tree' is presented in three systems. The first system contains the first line of the melody, starting with a treble clef and a key signature of one sharp (F#). The second system continues the melody with various rhythmic patterns and accidentals. The third system concludes the piece with a final cadence. The score includes numerous musical notations such as notes, rests, and accidentals, as well as fingerings and articulation marks.

11.

Exercise on Chords.

Notes and chords in small type are to be played by advanced students.

The page contains ten staves of musical notation for guitar exercises. The exercises are written in treble clef and include various chordal and melodic patterns. The keys range from B-flat major to D major. The exercises are numbered 1 through 10, with some exercises having multiple measures and some having specific fingering or technique markings.

Exercise 1: B-flat major, 2nd position. Measures 1-4. Fingering: 1, 2, 3, 4.

Exercise 2: B-flat major, 2nd position. Measures 1-4. Fingering: 1, 2, 3, 4.

Exercise 3: B-flat major, 2nd position. Measures 1-4. Fingering: 1, 2, 3, 4.

Exercise 4: B-flat major, 2nd position. Measures 1-4. Fingering: 1, 2, 3, 4.

Exercise 5: B-flat major, 2nd position. Measures 1-4. Fingering: 1, 2, 3, 4.

Exercise 6: B-flat major, 2nd position. Measures 1-4. Fingering: 1, 2, 3, 4.

Exercise 7: B-flat major, 2nd position. Measures 1-4. Fingering: 1, 2, 3, 4.

Exercise 8: B-flat major, 2nd position. Measures 1-4. Fingering: 1, 2, 3, 4.

Exercise 9: B-flat major, 2nd position. Measures 1-4. Fingering: 1, 2, 3, 4.

Exercise 10: B-flat major, 2nd position. Measures 1-4. Fingering: 1, 2, 3, 4.

12.

Exercises in the 3d Position

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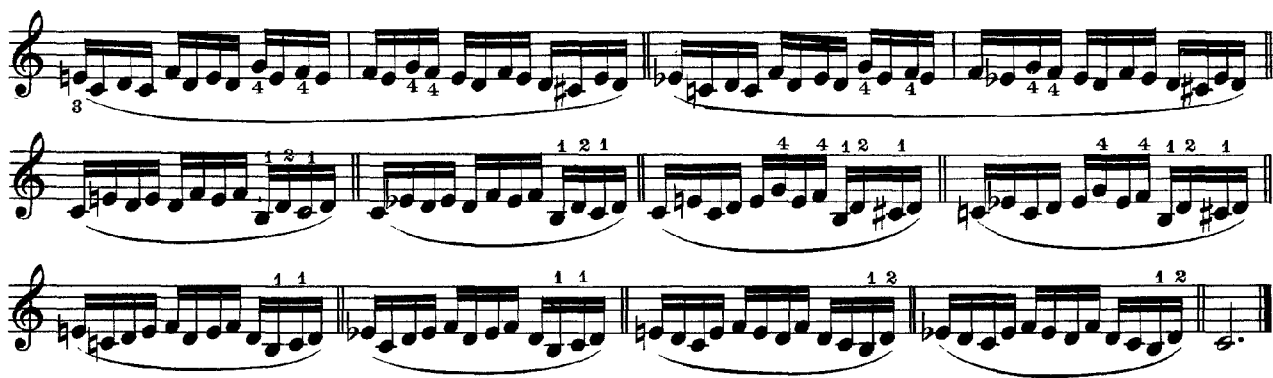
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The musical score for exercise 13 consists of 12 staves of music in treble clef. The first seven staves are in common time (C) and feature complex melodic lines with various fingerings (1-4) and articulations (accents, slurs). The eighth staff is in 3/4 time and continues the melodic development. The final four staves (9-12) are in 4/4 time and feature a more rhythmic, eighth-note pattern. The score includes various musical notations such as slurs, accents, and fingerings to guide the performer.



14.





15.

Keep the fingers down as long as possible.

16.

Exercises in the 1st and 3d Positions.

1. Saita
I. String

2te und 3te Lage. - 2d and 3d Positions.

17.

Hold down the whole notes without playing them.



This block contains the first 12 measures of Exercise 18. The music is written on ten staves in treble clef, with a key signature of one sharp (F#). The notation includes various rhythmic values (eighths, sixteens, and dotted rhythms) and fingerings (1-4). Slurs and ties are used to indicate phrasing and continuation across measures. The exercise features a mix of ascending and descending melodic lines with some chromaticism.

18.

This block contains the final three measures (13-15) of Exercise 18. The notation continues with eighth and sixteenth notes, maintaining the key signature of one sharp. The exercise concludes with a final cadence in measure 15.

This page contains 12 staves of musical notation for guitar exercises. The exercises are written in treble clef and include various key signatures and complex fingering patterns. The notation includes slurs, ties, and dynamic markings such as p (piano) and f (forte). The exercises are organized into pairs of staves, with each pair containing two measures of music. The exercises are numbered 1 through 12, with the first exercise on the first staff and the last exercise on the twelfth staff. The exercises are written in various keys, including D major, A minor, and E minor. The notation includes various musical symbols, such as notes, rests, and accidentals, and is designed to be played on a guitar.

19.

This musical score for exercise 19 consists of ten staves of guitar notation. The piece is written in treble clef with a key signature of one flat (B-flat). The notation includes various techniques such as triplets, sixteenth notes, and slurs. The first staff begins with a triplet of eighth notes (1, 2, 3) and a fourteenth-note triplet (4). The second staff features a triplet of eighth notes (4) and a fourteenth-note triplet (4). The third staff includes a triplet of eighth notes (3) and a fourteenth-note triplet (4). The fourth staff has a triplet of eighth notes (8 4 3) and a fourteenth-note triplet (4). The fifth staff contains a triplet of eighth notes (8 8) and a fourteenth-note triplet (1 1). The sixth staff shows a triplet of eighth notes (3 3) and a fourteenth-note triplet (2 3 4). The seventh staff features a triplet of eighth notes (3 3) and a fourteenth-note triplet (3 4 4). The eighth staff includes a triplet of eighth notes (8 8) and a fourteenth-note triplet (2 3 4). The ninth staff has a triplet of eighth notes (4 4) and a fourteenth-note triplet (3 3). The tenth staff contains a triplet of eighth notes (4 4) and a fourteenth-note triplet (3 3).

The page contains ten staves of musical notation for guitar exercises. The key signature is G major (one sharp). The exercises are in the 2nd to 7th positions and include various techniques such as triplets, slurs, and fingerings. The notation is as follows:

- Staff 1: A series of eighth and sixteenth notes, mostly beamed together, with a triplet of eighth notes at the end.
- Staff 2: Similar to Staff 1, but with a triplet of eighth notes at the end.
- Staff 3: A series of eighth and sixteenth notes, mostly beamed together, with a triplet of eighth notes at the end.
- Staff 4: A series of eighth and sixteenth notes, mostly beamed together, with a triplet of eighth notes at the end.
- Staff 5: A series of eighth and sixteenth notes, mostly beamed together, with a triplet of eighth notes at the end.
- Staff 6: A series of eighth and sixteenth notes, mostly beamed together, with a triplet of eighth notes at the end.
- Staff 7: A series of eighth and sixteenth notes, mostly beamed together, with a triplet of eighth notes at the end.
- Staff 8: A series of eighth and sixteenth notes, mostly beamed together, with a triplet of eighth notes at the end.
- Staff 9: A series of eighth and sixteenth notes, mostly beamed together, with a triplet of eighth notes at the end.
- Staff 10: A series of eighth and sixteenth notes, mostly beamed together, with a triplet of eighth notes at the end.

The musical score for exercise No. 20 consists of 12 staves. The first staff begins with a treble clef and a 3/4 time signature. The key signature changes from one flat to two flats across the staves. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A section labeled "segue" is indicated between the second and third staves. The score includes numerous fingering numbers (1-4) and articulation marks (accents, slurs). The final staff ends with a double bar line.

*) See Note to No. 11.

Exercise 20 consists of six staves of music. The notation includes various fret numbers (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12) and accidentals (sharps, flats, naturals). The music is written in a key with two sharps (F# and C#) and a 2/4 time signature. The staves are connected by a brace on the left.

21.

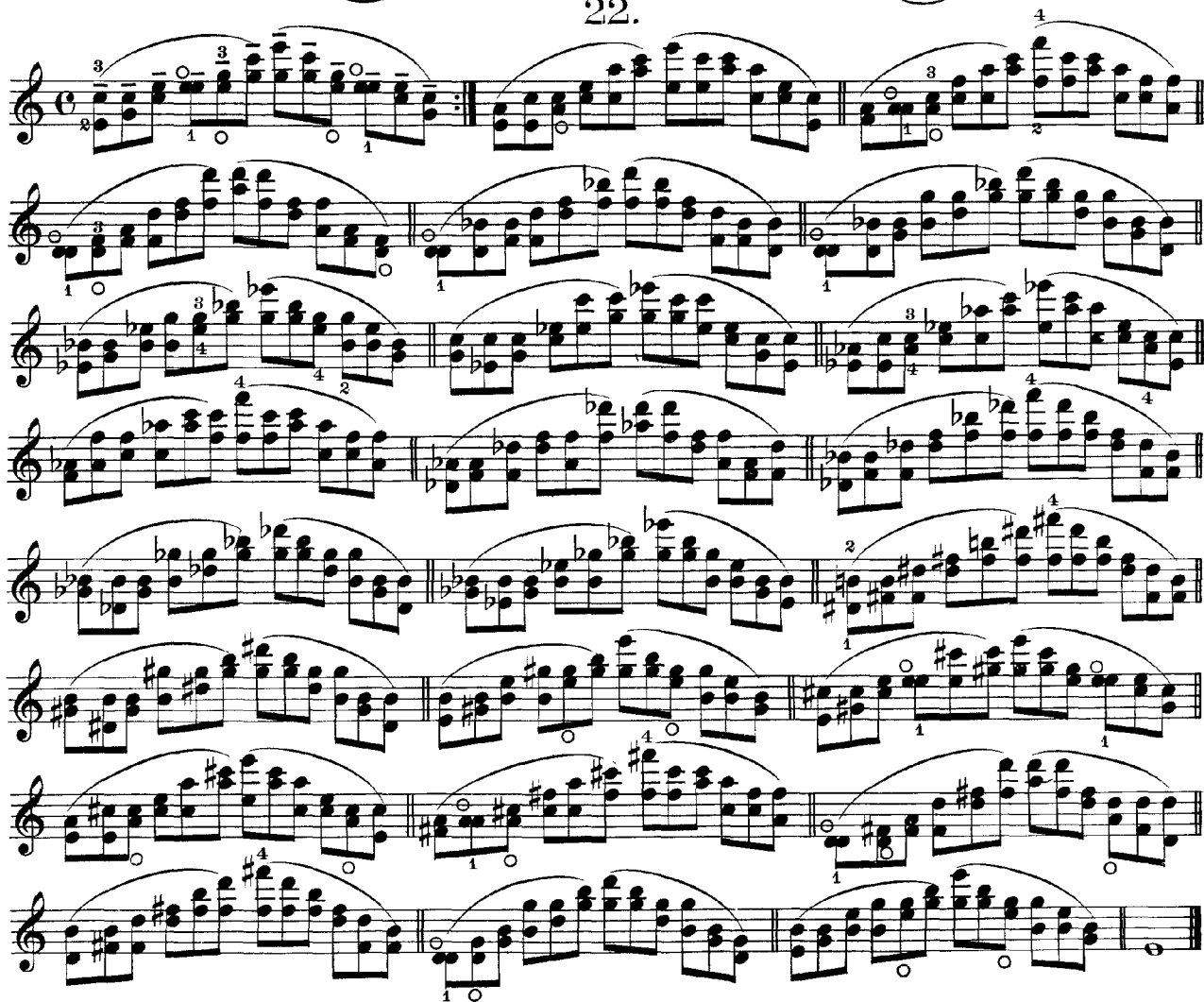
Exercises in the 4th Position.

Exercise 21 consists of seven staves of music. The notation includes various fret numbers (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12) and accidentals (sharps, flats, naturals). The music is written in a key with two sharps (F# and C#) and a 2/4 time signature. The staves are connected by a brace on the left. The first staff has a 'ten.' marking. The second staff has a 'ten.' marking. The third staff has a 'ten.' marking. The fourth staff has a 'ten.' marking. The fifth staff has a 'ten.' marking. The sixth staff has a 'segue' marking. The seventh staff has a '1' marking.



Exercises 19, 20, and 21 are presented in three systems of three staves each. Exercise 19 (top system) features eighth-note patterns in treble and bass clefs, with a key signature of one flat and a 3/4 time signature. Exercise 20 (middle system) continues with similar eighth-note patterns. Exercise 21 (bottom system) introduces sixteenth-note patterns. All exercises include fingering numbers (1-4) and slurs.

22.



Exercise 22 is a single continuous piece spanning ten staves. It begins with a treble clef, a key signature of one flat, and a 3/4 time signature. The exercise is characterized by complex sixteenth-note and eighth-note patterns, often beamed together in groups of four or six. It includes numerous slurs, ties, and fingering numbers (1-4) throughout.

23.

The musical score for exercise 23 consists of ten staves of music, each containing four measures. The first staff is in C major (one flat). The second staff is in D major (two sharps). The third staff is in E major (three sharps). The fourth staff is in F major (one flat). The fifth staff is in G major (two sharps). The sixth staff is in A major (three sharps). The seventh staff is in B major (four sharps). The eighth staff is in C major (one flat). The ninth staff is in D major (two sharps). The tenth staff is in E major (three sharps). The music is written in treble clef and features various fingerings (1, 2, 3, 4, 5, 8) and slurs. The exercise is a continuous scale-like piece, likely for violin or flute.

24.

Exercises in the 1st and 4th Positions.

Exercise 24 consists of eight staves of music, divided into two groups of four staves each. The first group (staves 1-4) is in C major, and the second group (staves 5-8) is in D major. The exercises are written in a single system, with each staff containing a series of melodic lines. The first four staves (1-4) are in C major, and the last four staves (5-8) are in D major. The exercises consist of various melodic lines with fingerings and slurs. The first four staves (1-4) are in C major, and the last four staves (5-8) are in D major. The exercises consist of various melodic lines with fingerings and slurs.

25.

Exercises in the 2d and 4th Positions

Exercise 25 consists of two staves of music. The first staff is in B-flat major, and the second staff is in C major. The exercises consist of various melodic lines with fingerings and slurs. The first staff is in B-flat major, and the second staff is in C major. The exercises consist of various melodic lines with fingerings and slurs.

Exercise 25, measures 1-12. The piece is in B-flat major (two flats) and 2/4 time. It consists of four staves of music. The first staff contains measures 1-4, the second staff measures 5-8, the third staff measures 9-12, and the fourth staff measures 13-16. The music features various fingerings (1-4) and slurs. Roman numerals III and II are placed below the staves to indicate fingerings or positions.

26.

Exercise 26, measures 1-24. The piece is in D major (two sharps) and 2/4 time. It consists of eight staves of music. The first staff contains measures 1-4, the second staff measures 5-8, the third staff measures 9-12, the fourth staff measures 13-16, the fifth staff measures 17-20, the sixth staff measures 21-24, the seventh staff measures 25-28, and the eighth staff measures 29-32. The music features various fingerings (1-4) and slurs. Roman numerals IV and III are placed above the staves to indicate fingerings or positions.

27.

The page contains ten staves of musical notation, each with a treble clef and a key signature of one flat (B-flat). The exercises are written in a single system, with each staff containing two measures of music. The notation includes various musical symbols such as notes, rests, and accidentals, as well as fingerings indicated by numbers 1-4. The exercises are designed to be played in the 2nd to 7th positions of the guitar.

28.

This musical score, titled "28.", consists of ten staves of music. The notation is in treble clef and includes various key signatures (one sharp, one flat, and two flats). The exercises are characterized by complex fingerings, often indicated by numbers 1-4 above the notes, and frequent use of slurs and ties. The music is written in a style typical of classical guitar exercises, with a focus on technical proficiency and fluidity. The first staff begins with a key signature of one sharp (F#) and a common time signature. The subsequent staves show a variety of key signatures, including one flat (Bb), two flats (Bb, Eb), and one flat (Bb). The exercises are numbered 1 through 10, with each number appearing at the beginning of its respective staff. The notation includes many slurs, ties, and fingerings, suggesting a high level of technical difficulty. The overall structure of the exercise is a continuous sequence of chords and melodic lines, designed to be played in a single breath or with minimal pauses.

This page contains ten staves of musical notation for guitar exercises. The exercises are written in various keys and positions, with complex fingerings and slurs. The notation includes many accidentals (sharps, flats, naturals) and dynamic markings (p, f, mf, etc.). The exercises are numbered 1 through 10, with some exercises having multiple measures. The notation is in standard musical notation with a treble clef and a key signature of one flat (B-flat).

29 *

The musical score for Exercise 29 consists of ten staves of guitar notation. The piece begins in the key of D major (one sharp) and 3/4 time. The first staff includes a 'segue' instruction. The notation features a variety of fret numbers (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 12) and includes several trills and slurs. The key signature changes to D minor (two flats) at the start of the fifth staff, and then to E-flat major (three flats) at the start of the eighth staff. The exercise concludes with a final chord in E-flat major.

*See the Note to No. 11.

Exercise 30 is a five-staff musical piece in D major. It contains a variety of rhythmic exercises, including eighth and sixteenth note patterns, and rests. Fingering is indicated by numbers 1 through 4 above the notes.

30.

Exercises in the 5th Position.

This section contains six staves of exercises in the 5th position, D major. The exercises consist of eighth and sixteenth note patterns, some with slurs and fingering. The word "segue" is written between the first and second staves. A Roman numeral "II" is placed below the fourth staff.

III

IV

31.

III

IV

The first system of musical notation consists of three staves, each containing three measures. The music is written in treble clef with a key signature of one sharp (F#). The first measure of each staff begins with a 4-measure rest, indicated by a '4' above the staff. The notation features complex fingering, including triplets and sixteenth-note runs, all encompassed within large, sweeping slurs.

32.

The second system of musical notation consists of eight staves, each containing three measures. The music is written in treble clef with a key signature of one flat (Bb). The first measure of the first staff begins with a 1-measure rest, indicated by a '1' above the staff. The notation continues with complex fingering, including triplets and sixteenth-note runs, all encompassed within large, sweeping slurs. The system concludes with a double bar line.

Exercise 32: A five-staff musical exercise in G major. The exercise features various fingering patterns (1-4, 2-3, 4-1, 3-2) and includes some natural signs (x) on the notes G and D. The first staff has a key signature change to one sharp (F#) after the first measure. The second staff has a key signature change to two sharps (F#, C#) after the first measure. The third staff has a key signature change to three sharps (F#, C#, G#) after the first measure. The fourth staff has a key signature change to four sharps (F#, C#, G#, D#) after the first measure. The fifth staff has a key signature change to five sharps (F#, C#, G#, D#, A#) after the first measure.

33.

Exercise 33: A six-staff musical exercise in B-flat major. The exercise features various fingering patterns (1-2, 3-4, 2-3, 1-4, 3-2, 4-1) and includes some natural signs (x) on the notes B and F. The first staff has a key signature change to one flat (Bb) after the first measure. The second staff has a key signature change to two flats (Bb, Eb) after the first measure. The third staff has a key signature change to three flats (Bb, Eb, Ab) after the first measure. The fourth staff has a key signature change to four flats (Bb, Eb, Ab, Db) after the first measure. The fifth staff has a key signature change to five flats (Bb, Eb, Ab, Db, Gb) after the first measure. The sixth staff has a key signature change to six flats (Bb, Eb, Ab, Db, Gb, Cb) after the first measure.

The page contains ten staves of musical notation for guitar exercises. Each staff features a series of arpeggiated chords, with fingerings indicated by numbers 1-4. The key signature changes from B-flat major (three flats) to B major (two sharps) across the staves. The exercises are designed to be played in the 2nd to 7th positions.



35.

Exercises in the 6th Position.

IV segue

III

II

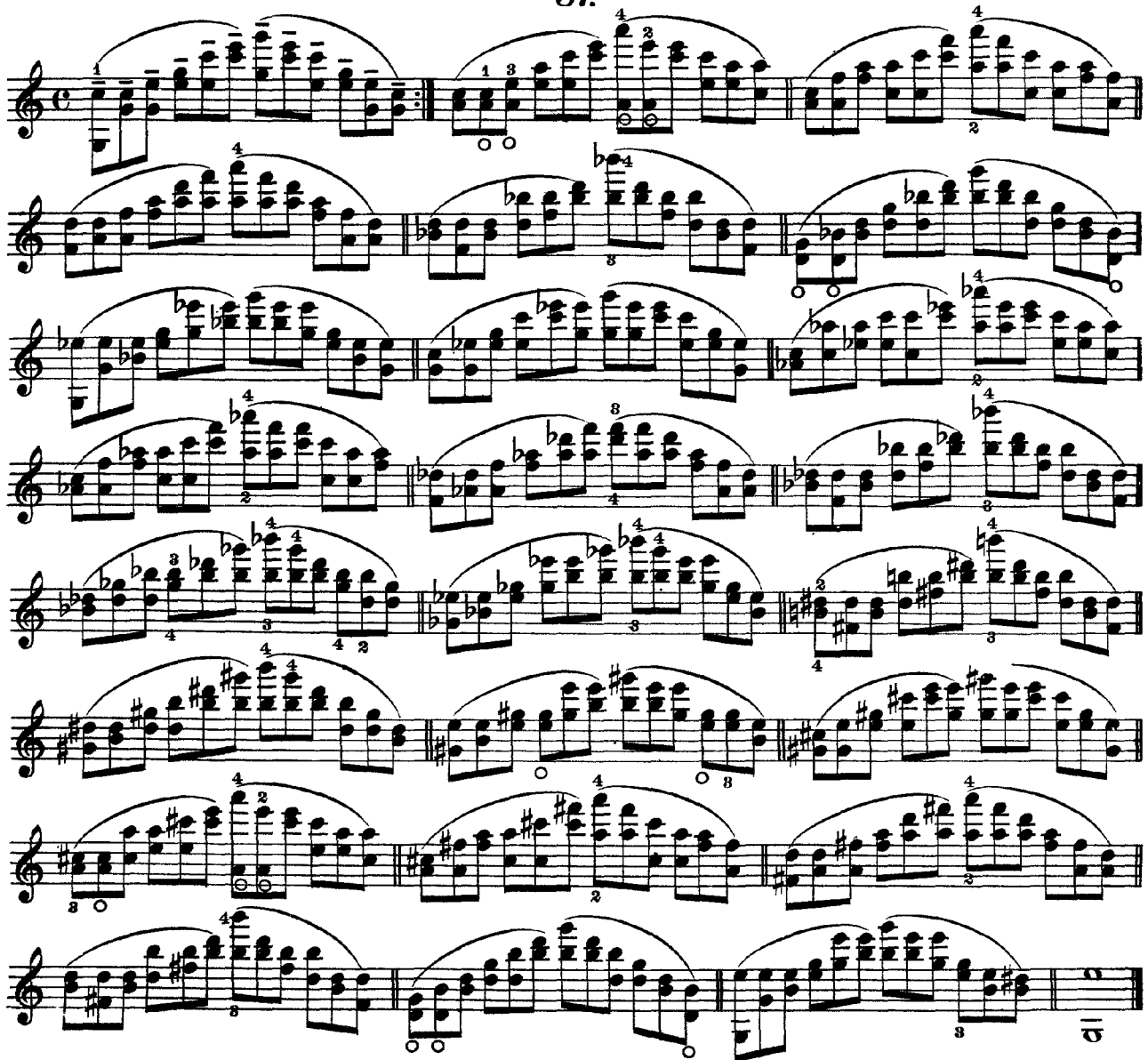
36.

III

The exercise consists of ten staves of musical notation, each containing three measures of music. The notation is written in treble clef with a common time signature (C). The key signature changes across the staves: the first staff is in C major, the second in D major, the third in E major, the fourth in F major, the fifth in G major, the sixth in A major, the seventh in B major, the eighth in C major, the ninth in D major, and the tenth in E major. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and is often grouped by slurs. The exercise is designed to be played in the 2nd to 7th positions.



37.



38.

This musical score, labeled '38.', consists of 12 staves of music in treble clef. The key signature is one flat (B-flat). The music is written in a single system and features a variety of complex fingering patterns, including triplets, sextuplets, and groups of four and six notes. Numerous accidentals (sharps, flats, and naturals) are used throughout the piece. The notation includes many beamed sixteenth and thirty-second notes, often grouped under slurs. The exercise is divided into measures by bar lines, with repeat signs appearing at the beginning of several sections. The overall style is characteristic of advanced guitar or violin technical exercises.

39.

Exercises in the 7th Position.

This musical score consists of 15 staves of music, organized into three groups of five staves each, separated by section markers II and III. The music is written in treble clef with a common time signature (C). The exercises are composed of eighth-note patterns, many of which are beamed in groups of four and marked with a '4' to indicate a four-measure phrase. The key signature changes throughout the piece, including F major, D major, and B-flat major. The first group of five staves begins with a '1' above the first measure. The second group of five staves begins with a 'II' below the first measure. The third group of five staves begins with a 'III' below the first measure. The word 'segue' is written between the first and second groups of staves. The exercises involve various fingerings and positions, with some measures marked with '1', '2', '3', or '4' to indicate specific fingerings or measures within a phrase.

IV

40.

41.

This musical score, numbered 41, consists of 12 staves of music written in treble clef. The piece is in common time (C) and features a variety of musical notations including eighth and sixteenth notes, rests, and accidentals (sharps, flats, and naturals). Fingerings are indicated by numbers 1 through 4 above the notes. The music is organized into measures by vertical bar lines, with some measures containing repeat signs. The notation includes many slurs and ties, suggesting a continuous melodic line. The key signature is not explicitly stated but appears to be B-flat major or D-flat minor based on the frequent use of flats. The exercise concludes with a double bar line and a repeat sign at the bottom right.